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LAST NOTICE

Tenth Meeting of the Latin Club

The tenth regular meeting of The New York Latin Club is called for Saturday, November 21, at 12 M, in the Hotel Albert, corner of University Place and Eleventh street, New York: Professor A F West, of Princeton University, will address the club on the *Teaching of the Latin Subjunctive*. All persons who are interested, whether teachers of Latin or not, are cordially invited to be present. The plan is to serve luncheon (50 cents a plate for everybody) at 12 M, promptly, so that there shall be no delay. The address will follow the luncheon, and adjournment will occur about 2 P M, thus leaving the afternoon still unbroken for those who attend. Please send a postal card at once to the Sec'y, Mr A L Hodges, 309 W 101 st, N Y, if you intend to be present, so that we may inform Mr Frenkel, the proprietor of the hotel, how many to expect. Please attend to this at once.

Out-of-town teachers may find it convenient to be in the city on the day announced.

Information as to the conditions of membership in The Latin Club can be had at this meeting, or by referring to Nos 3 and 10 of THE LATIN LEAFLET, or by addressing the Secretary.

H H BICE, President

A L HODGES, Secretary

Miscellæ Vergilianæ

These notes are offered here for what they are worth, chiefly in the hope of inducing others to come forward and do the same. Every one of us meets, in his preparation for the day, or in the class room, points where notes fail, and he is thrown upon his own resources. Whether he succeeds or not, THE LEAFLET offers him its columns, for the benefit of his colleagues, or for his own, as the case may be. The first instalment deals mostly with points connected with religious beliefs. Other points of view will be represented later.

Aeneis I 108: *aras: saxa vocant Itali mediis quae in fluctibus aras*.

The word occurred also in *Sisenna* (either the historian, died 68-67 B. C., or the commentator of Plautus, after Hadrian; cf *Teuffel's Hist. Rom. Lit.* sub nom.) The line is superfluous in the economy of the tempest, and reveals Vergil as the student of antiquities, since the only purpose for which it can have been introduced is that of a learned reference to a word of obscure meaning. *Pliny* (N H V

42), according to the *Thes. Ling. Lat.* identified these *aræ* with certain islands, lying between Sicily and Sardinia. We read there also that *Sisenna* tells us "*propitiae vocantur*", and that the annalist *Quadrigrarius* spoke of *aræ Neptuniae* while *Varro* in his "*ora maritima*", simply spoke of an "*insula latens in pelago*". Vergil presumably borrowed his wisdom from *Varro*. Still, we are as yet ignorant of what these *aræ* really were. According to *Buecheler* (*Umbria*, p 89) the word is connected with *ardeo*, not with *αἶψα*, so that the explanation of *aræ* as *elevation* becomes exceedingly doubtful.

Why did the Italians apply to these rocks the name of an implement of worship? The form of the rock cannot have suggested it. The scanty notices of *Sisenna* and of *Quadrigrarius*, likewise, seem to ascribe to these reefs the quality of sanctity. Is it permissible to assume that a legend was connected with them, according to which the rocks were, so to speak, an altar on which a sacrifice, viz, a shipwreck, served to appease the divinity of the sea, and thus grant immunity from disaster to the other mariners? Or, in other words, that the belief of an expiatory toll attached to them, as it does to many a lake and river of Germany (see *Grimm's Mythology, Index*; the belief is familiar even to the High School student from *Schiller's Wilhelm Tell: es rast der See und will sein Opfer haben*)?

Aeneis I, 265-274

The remarkable gradation of numbers in this passage has been often remarked. Aeneas is to rule in Lavinium three years (265), his son, Iulus, thirty years (269), his descendants three hundred years (272), or altogether 333 years. That we have some conscious play upon the two holy numbers 3 and 10—the *numerus perfectus* of the Pythagoreans—is perfectly clear. Such play was familiar to the *docti poetae* of the Augustan age from the Greek prototypes which they followed. Thus, Theocritus 82 ff speaks of Egypt and its many cities: in it there are three times one hundred, three times one thousand, and three times a myriad, two triads, and three eneads, or, in plain English, 33,333 towns (cf also *Diels, Sibyllinische Blätter*). Vergil follows here only his natural bent, that of the student, rather than that of the poet. But what of the chronology of the Aeneid? 333 years before the founding of Rome, that means, if we follow the accepted date, 1086 B. C. And since seven years have elapsed between the sack of Troy and Aeneas's landing in Italy, what becomes of the chronology of the Trojan war? I am unable to answer, and am looking to others for help.

The magic of numbers just touched upon was made use of by Vergil in another passage. *vi.* II 231: the Trojan horse *quater limine portæ substitit, quater sonitum arna dedere*. The notes of the most widely used school edition explain the "stumbling, always a bad omen with the Romans", but give no other information. Yet, "*numero deus inpare gaudet*", and so we know from *Servius*, and numerous other

sources, that all even numbers were sacred to the gods of the nether world, and therefore unlucky.

Aeneis I 294 ff: *Furor impius intus . . . centum vivinus aenis post tergum nodis.*

From the silence of the editors one must conclude that they consider this a mere allegory. Yet, on the whole, the description of the Golden Augustan Age is based on facts. The passage was doubtlessly written after the return of the Roman spoils by the Parthians. That Fides and Vesta will return to Rome, or rather have returned with the peaceful régime of the new monarch, is the standing contention of the Augustan poets. In this age, the lion will lie down with the lamb; Romulus and Remus will make their peace, and rule in common. Thus, and not as a special form of legend, according to which Remus was not slain by Romulus, the words "*Remo cum fratre Quirinus iura dabunt*", must be explained. Now, inside the gates of war there sits Fury bound. Let us first of all notice the sex of this being as male, while most allegories are female. Secondly, have we never heard of the binding of a god, to keep him in his place? Examples may be found in Lobeck's *Aglaophamus*, p 275, both from Greek and from Roman sources. Cf especially his quotation from Petronius 102: "*statuarum ritu patiemur vincula et pannos*". It is true, in most instances the binding was intended to keep the *beneficent* god from running away, or from being run away with by the rite of "*invocatio*". But it is quite as feasible to think of him as being kept from breaking loose. I have no doubt that Vergil had in mind an actual happening during the reign of Augustus, some symbolical act by which "the dogs of war were chained".

Aeneis I 350 ff.

Dido's murdered husband appears and reveals to her his murderer and his hidden treasures. Everything here seems to be in the best of order. Yet, some questions came to me, unanswered as yet. Is the belief that the dead retain the wounds and mutilations which caused their death, Roman, or is it an imitation of Greek beliefs, about which see Rohde's *Psyche* I, 322 ff? There seems no reason why this idea, common to all primitive races should not be indigenous to Italy. Yet, if that is so, what causes Aeneas to wander (II, 270 ff), when Hector appears to him with all his death wounds? Or shall we assume that Sychæus came by his disfigurement honestly, since he is *inhumatus*, while Hector had had his just funeral rites?

In the same passage (I 358-359) Greenough-Kittredge explain *veteres thesauros* as, old, and so not discovered by Pygmalion, and *ignotum pondus auri* as "kept secret, apart from his other wealth". I do not think this explanation is correct. Rather, it seems to me, did Sychæus get his knowledge from the fact that the dead are masters over all secreted and hidden treasures, as I have explained on another occasion (*Rhein. Mus.* XLIX). We would then find in this passage a certain confusion, thoroughly characteristic of Vergil, of the belief of the vagrancy of the unburied dead, and of the belief in their residence under ground, not far from, or at their place of rest. This latter idea is also found in the story of Polydorus, in the beginning of the third book.

Aeneis I-443: *signum quod regia Iuno monstrarat, caput acris equi.*

In the wealth of pictures, more or less illustrative, showered over the pages of our modern text-books,

I miss this *signum* very much. And yet, old Heyne of Göttingen, in the 18th century, had already called attention to the fact that this "head of a spirited horse" forms the coat-of-arms on the Carthaginian coins. See for examples, that could easily be reproduced, *Baumeister's Denkmäler*, figs. 1149, 1150.

Aeneis I-547

I have been asked why Vergil should speak of the *crudeles umbrae*, among whom *Aeneas occubat*. But I am unable to answer. Even the reply, that this is a "fixed epithet", or a "transferred epithet", does mean—nothing. Death may be called cruel, and the shades have suffered the cruel fate, but why should anybody call them cruel for that reason? And by saying, it is a fixed epithet, we only postpone the necessary inquiry. For no epithet is born "fixed": at first it had its good and rational meaning. There must have been a time, when the shades were really thought of as cruel. Only, the reason is not easy to see. Perhaps, this is only a reminiscence of Greek models, an opinion to which some color is lent by the fact that *Catullus*, too, in the *Passer* says: *at vobis male sit, malae tenebrae Orci, quae omnia bella devoratis: tam bellum mihi passerem abstulistis*. Although it is at least doubtful whether we have a right to interpret these *tenebrae* as *umbrae*. That the dead long for company, are therefore eager to fetch the living down to their dark abode, is a well-known Greek belief. The "Keres" of Homer go out and carry off the souls of men: *Rohde, Psyche* I 239, 2. But in spite of the fact that Ovid in the *Fasti* gives the description of a rite closely akin to that of the *Attic Anthesteria* (V 419 ff), a sacrifice by which the souls of the dead are first feasted and appeased, and then driven out of the house (*manes exite paterni* 492), I am unable to ascertain the existence of a genuine Roman belief in the vampire nature of the dead. Perhaps others are wiser than I.

Aeneis II, 255: *Per amica silentia lunae.*

I suppose the question whether this means *luna silens* = new moon, in contrast to *luna plena* (so *Cato, de rerust.*, *Pliny N H*) has been asked before. Greenough-Kittredge refer to 340: *oblatis per lunam*. But this reference alone is not sufficient to decide the question. Three considerations enter into it: (a) What was the tradition of the *Iliupersis*? (b) Does Vergil sometimes contradict himself? (c) Did he pursue his antiquarian studies with such a thoroughness that we are compelled to take *luna silens* in its technical meaning? I do not intend to solve this puzzle here, but rather to state it in the hope that other teachers may feel induced to take up the question. A few references from the second book may prove useful in starting the investigation: 360 *nox atra cava circumvolat umbra*; 397: *per caecam noctem*; 420: *obscura nocte*; 569: *dant clara incendia lucem erranti (Helenae)*: if the moon was shining this would be superfluous; 621: *Venus spissis noctis se condidit umbris*. In these instances Vergil evidently imagines the night of horrors lightless.

Aeneis III, 74. Delos is called sacred *Nereidum matri et Neptuno Aegaeo*. Here hiatus occurs twice in one line. The line is certainly not perfect in form. Is this due to the unpolished condition of the poem or to a *religio* that forbade to slur over the name of a God?

Aeneis III, 279 ff.

It is recognized that we deal here with an attempt to connect the Augustan *Actaea* with Aeneas. We may, therefore, reasonably assume that the poet in-

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roduced into his lines no statement not in accordance with the actual ritual of the festival. Yet, as far as I can learn, the games were celebrated in honor of Apollo alone. Why, then, does Vergil start with "Iuvenatur Jovi"? Horace (carm. I 2 29-32) likewise joins Jupiter with Apollo. In carm. I 12 50 he says: *tibi (Jovi) cura Caesaris fatis data est*. Propertius likewise (IV 6, 23) says: *hinc Augusta ratis plenis Jovis omine velis*. This, however, may be nothing but an echo of the Homeric *οὔρος ἱκνεύος*. Pauly-Wissowa's Encyclopædia does not mention Jupiter in this connection at all. Have we the right to set up the poetical passages just quoted as valuable facts in the face of the silence of our other sources?

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